DOCUMENT RESUME

ED 461 563 SO 029 052

TITLE	Arts Education Standard Course of Study Frameworks, K-12: Dance, Music, Theatre Arts, Visual Arts. Revised.
INSTITUTION	North Carolina State Dept. of Public Instruction, Raleigh.
PUB DATE	1995-00-00
NOTE	41p.
AVAILABLE FROM	Public Schools of North Carolina, Room 540, 301 N. Wilmington St., Raleigh, NC 27601-2825.
PUB TYPE	Guides - Non-Classroom (055)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Art; *Art Education; Curriculum Development; Dance; *Dance Education; Drama; Elementary Secondary Education; Fine Arts; Models; Music; *Music Education; *Standards; State Boards of Education; *State Curriculum Guides; *Theater Arts; Visual Arts
IDENTIFIERS	*North Carolina

ABSTRACT

This booklet provides a framework for developing K-12 arts curriculum in dance, music, theater arts, and visual arts. The frameworks consist of goals in each of these subjects and are developed for K-2, 3-5, 6-8, and 9-12 grade levels along with suggested objectives. Significant differences in this updated version include: (1) a strong emphasis on communicating, reading, writing, and, where plausible, mathematics throughout each arts curriculum; (2) integration of learning among the four arts area and among other subject areas; (3) emphasis on critical and creative thinking; (4) greater focus on knowing about, understanding, and appreciating a variety of world cultures and historic periods; (5) ability to use knowledge, skills, and processes learned in the arts and apply them to other disciplines and to life beyond school; and (6) where appropriate in some arts areas, concepts such as conflict resolution, teamwork, sensibility to and tolerance of others and their views, heightened perceptual awareness, synthesis of ideas to arrive at a logical deduction, and work force preparedness are dealt with as integral aspects of study. (EH)

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Arts Education Standard Course of Study Frameworks

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K-12

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ARTS EDUCATION K-12

INTRODUCTION

Development

Arts education is a collective term that denotes learning and instruction in **four separately distinctive subject areas: dance, music, theatre arts and visual arts**. Therefore, the Arts Education Standard Course of Study Frameworks and the Teacher Handbook - Arts Education K-12 were developed by four committees representing each of these areas. Once all documents were in draft form they were sent to selected representative teachers across the state, school and central office administrators, arts departments in higher education institutions, other area consultants and administrators in the Department of Public Instruction, other state agencies, state arts education organizations, and individuals who expressed interest in providing input into the finished product. The resulting feedback was carefully considered by the committees and changes were made where they were deemed beneficial. Every effort was made to address current education and curriculum issues.

Purpose

The purpose of these frameworks and the handbook is to suggest what is comprised in the study of the four K-12 arts programs. They have been generated to help teachers and curriculum specialists in each school system develop classes or courses and instructional strategies using them as a foundation.

New Features

Both the arts education frameworks and handbook are significantly different from prior versions in the following regards:

- There is a strong emphasis on communicating, reading, writing and, where plausible, math throughout each arts curriculum.

- Integration of learning both among the four arts areas and among other subject areas is stressed.

- Since the ability to do critical and creative thinking as well as complex problem solving and to use intuition are inherent parts of the arts process, importance has been placed upon the development of these abilities throughout the entire study in each arts area.

- There is a greater focus on knowing about, understanding and appreciating a variety of world cultures and historic periods.

- The ability to use knowledge, skills and processes learned in the arts and apply them to other disciplines and to life beyond school is reinforced.

- Where appropriate in some arts areas, concepts such as conflict resolution, teamwork, sensibility to and tolerance of others and their views, heightened perceptual awareness, synthesis of ideas to arrive at a logical deduction, and work force preparedness are dealt with as integral aspects of the study.

Basis

The revisions are based on the current National Standards for Arts Education developed by the Consortium of National Arts Education Associations. These standards describe what every young American should know and be able to do in the arts. The standards are the basis upon which a national assessment is being developed as part of the National Assessment of Educational Progress. In both the revised documents, the goal statements for each arts area are directly correlated with the national standards. Where applicable, the standards are noted by number in parenthesis under each goal statement throughout the document. This will enable users of this revision to see the relationship between it and the national standards document. The National Standards for Arts Education may be purchased from MENC Publications Sales, 1806 Robert Fulton Drive, Reston, Virginia, 22091.

Format

The frameworks consist of goals in each arts area developed for the **K-2, 3-5, 6-8 and 9-12 grade levels** along with suggested **objectives**.

In the handbook, the same goals and objectives are further developed so that conceptual, sequential and student development are readily apparent for each goal. The goals and objectives are expanded through the addition of **focuses** for each objective with accompanying **implications for learning and teaching** in the adjacent column. No portion of the handbook is written in courses, but rather contains suggested concepts which may be assimilated into classes or courses designed by each school or school system and taught at the various grade levels. Significant effort has been made to ensure enough useful information has been provided but, at the same time, to allow for flexibility with interpretations, choices and methodologies by school personnel.

Intent

The intent of the National Standards for Arts Education along with the frameworks and handbook is that a comprehensive understanding of one or more of the arts be accomplished by each student throughout the K-12 program. These documents describe a thirteen-year program in each area which would result from effective instruction during each year from Kindergarten to twelfth grade. The fact is that few students are able to have such a consistent and comprehensive experience in any area. It is more likely that individuals may be at different points along this continuum. The documents for each arts area provide the means to determine where students are and what studies they may need to pursue to achieve an appropriate and quality arts education experience at any given time throughout their tenure in public school.

Philosophy

The arts have been part of life from the very beginning. They have described, defined, and deepened human experience. All people have an abiding need for meaning--to connect time and space, experience and event, body and spirit, intellect and emotion. We create art to make these connections, to express the inexpressible. A society without the arts is unimaginable.

The arts connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going?

Simultaneously, the arts initiate change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines each provide their own unique ways of thinking. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are a source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. Every generation has been preoccupied with the arts because they bring us face to face with ourselves, and with what we sense lies beyond.

The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting may nevertheless select a living-room picture with great care. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We cannot escape the arts--nor would we want to.

For all these reasons and many more, **the arts have been an inseparable part of the human journey**; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization--ours included--the arts are inseparable from the very meaning of the term "education." We know from long experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the arts.*

If our civilization is to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in our complex world, but to live a life rich in meaning. To achieve this quality of life requires a vital connection to the arts, which like any subject, demand discipline and study.

This document identifies what our children must *know* and be able to *do* as a result of a comprehensive arts education. A mere nodding acquaintance with the arts is not enough to sustain our children's interest or involvement in them. The arts will help them discover who they are, and what is even more important, who they can become.

Benefits

Arts education benefits both student and society. Involving the "whole child" in the arts gradually teaches literacy while developing intuition, sensitivity, reasoning, imagination, and dexterity. This process requires not merely an active mind but a trained one. Arts education helps students perceive and think in new ways. The arts also help provide and extend meaning. Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal"

way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. In this early mode, students trust those symbol systems (words, numbers, and abstract concepts) that separate the person from their experiences.

But **the arts teach a different lesson by often starting in a different place**. The arts cultivate the senses which trust the unmediated flash of insight as a legitimate source of knowledge. The arts connect person and experience directly, building bridges between verbal and nonverbal, logic and emotion--the better to gain an understanding of the whole. Both approaches are powerful; both are necessary. To deny students either is to disable them.

An education in the arts benefits *society* because students of the arts disciplines gain powerful tools for:

• **understanding human experiences**, both past and present;

• **teamwork and collaboration**;

• **making decisions** creatively when no prescribed answers exist;

• **learning to adapt to and respect** others' (diverse) ways of thinking, working, and expressing themselves;

• **learning problem recognition and problem solving**, involving expressive, analytical, and developmental tools to every human situation (this is why we speak, for example, of the "art" of teaching or the "art" of politics);

• **understanding the influence of the arts and their power** to create and reflect cultures, the impact of design on our daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action;

• **developing the essential senses** of sight, hearing, smell, taste, touch, and kinesthetics as intellectual, emotional, physical, creative, and expressive acts;

• **analyzing nonverbal communication and making informed judgments** about cultural products and issues; and

• **communicating effectively**.

In a world inundated with contradictory messages and meanings, arts education helps young people explore, understand, accept, and use ambiguity and subjectivity. In art as in life, there is often no clear or "right" answer to questions that are nonetheless worth pursuing ("Should the trees in this painting be a little darker shade of green?"). At the same time, arts in the classroom bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and want to learn even more. The joy of learning becomes real, tangible, powerful!

Value of the Arts

Perhaps most important, the arts have *intrinsic* value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller's poem "Ode to Joy," for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven's Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these deeply felt experiences transcend our daily reality, there is no substitute for the arts, which provide bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also contribute to education beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands of the arts help students develop problem-solving abilities and such critical thinking skills as analyzing, synthesizing, and evaluating. Numerous studies point toward a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

Connections Between the Arts, Students and the World

If arts education is to serve its proper function, each student must develop an understanding of such questions as these: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. This does not imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values.

The affirmations below draw significant connections among the arts, the lives of students, and the world at large:

• The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify).

• The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.

• The arts are a way of knowing. Students grow in their ability to comprehend their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks, they learn how to express themselves and how to communicate with others.

• The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.

• Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.

• Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.

• Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.

• Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.

• The arts enhance and sharpen one's abilities to inquire and express.

• Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of "value."

• The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.

• Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.

• The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.

• Each person has a responsibility to advance civilization. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at meeting artistic challenges, they are preparing to make their own contributions to the nation's culture. The more students live up to these high expectations, the more empowered our citizenry will become. Helping students grow in the arts is one of the best possible investments in the future of our country and civilization.

Access

All students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory

data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of the general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them--and for the same reasons that studying the arts benefits students who are not disabled. As many teachers can testify, the arts can be a powerful vehicle--sometimes the best vehicle--for reaching, motivating, and teaching a given student. At the same time, there is a continuing need to make sure that all students have access to the learning resources and opportunities they need to succeed. Thus, as in any area of the curriculum, providing a sound education in the arts will depend in great measure on creating access to opportunities and resources.

In this context, the idea that all education in the arts is just for "the talented," and not for "regular students" or those with disabilities, can be a stumbling block. The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of "real talent" disqualifies most people from learning to draw, play an instrument, dance, or act, is quite simply *wrong*. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualifications. An analogy may be helpful. We expect mathematical competence of all students because a knowledge of mathematics is essential to shaping and advancing our society, economy, and civilization. Yet no one ever advances the proposition that only those who are mathematically "talented" enough to earn a living as mathematicians should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual's basic education.

Critical Elements

Comprehensive arts education programs can make a difference because they speak powerfully to two fundamental issues that pervade all of education--quality and accountability. They help ensure that the study of the arts is disciplined and well-focused, and that arts instruction has a point of reference for assessing its results.

The following concepts are critical to consider when implementing an arts education program.

• Arts education is not a hit-or-miss effort but a **sequenced, comprehensive learning across four arts disciplines**, each including its own skills, knowledge, and techniques. These offer the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. Each offers analytical and theoretical perspectives, a distinct history, varied interpretations, as well as innumerable connections to all human activity.

All basic subjects, including the arts, require more than mere "exposure." They need **focused time for sequential study, practice, and reflection**. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts

instruction. They certainly cannot prepare all students in a comprehensive way. When children move beyond the "exposure" level toward proficiency in an arts discipline, the basic processes of creating, performing, producing, thinking, perceiving, and responding in one context are utilized in other curriculum areas. The child who learns reading through one or more areas of the arts will also improve in reading in other subject areas. Just so, the child who learns to see with an artist's eye, hear with the musician's ear, dramatize the playwright's vision, or tell a story with the body's movement has acquired a tool that can enrich and enliven all learning, whether in the other arts, other subject areas or beyond.

• Instruction in the arts **must occur through a hands-on orientation** (i.e., students should be continually involved in the work, practice, and study required for effective and creative engagement in all four arts disciplines). The arts encompass an expressive, therapeutic approach to learning whereby psychological/physiological needs of the whole child are met. Content and process are emphasized for each child since he or she is viewed as a unique individual.

• Students should learn about the diverse cultural and historical heritages of the arts. Our culture is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. That diversity provides students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and transformed into a shared culture. In the process, they **learn that diverse heritages are accessible to all**. Our cultural diversity is a vast resource for arts education, and should be used to help students understand themselves and others. The visual, traditional, and performing arts provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world.

Significance to Education

Students should learn that **each art form has its own characteristics and makes its distinctive contributions**, that each has its own history and heroes. Students need to learn the profound connections that bind the arts to one another and to other core curriculum areas, as well as the connections between particular artistic styles and the historical development of the worlds cultures. Students also need to understand that **art is a powerful force in the everyday life of people** around the world, who design and make many of the objects they use and enjoy.

It is therefore essential that those who construct **arts curricula attend to issues of ethnicity, national custom, tradition, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars**. The polyrhythmic choreography of Native American dancing, the incomparable vocal artistry of a Jessye Norman, and the intricate calligraphy of Japanese and Arabic artists are, after all, more than simply cultural artifacts; they are part of the world's treasure house of expression and understanding. As such, they belong to every human being and should be used to develop basic knowledge and skills in the various arts disciplines.

• **Arts education should promote interdisciplinary study; and integration among and across the arts and other disciplines.** Those connections are of two kinds and should not be confused.

Correlations, the first kind, show specific similarities or differences. A simple example is the correlation between music and mathematics. Clearly evident in the structure of both are such elements as counting, intervals, and consistent numerical values. More complex examples could involve studies based on such areas as aesthetics, sociology, or historic periods, in which texts, interpretations, and analyses about two or more art forms are compared and contrasted.

The other kind, ***Integration, is*** different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. A simple example of integration within the arts is using combinations of visual effects and words to create a dramatic mood. At a more complex level involving the study of history, other examples of integration might be how American theatre in the period 1900-1975 reflected shifts in the American social consciousness, or how the sacred and secular music of African-Americans contributed to the civil rights movement.

Because forging these kinds of connections is one of the things the arts do best, they can and should be **taught in ways that connect them to each other and to other subjects.** Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. The high school student of world history who has learned something about the visual arts of Japan will understand the politics of the Tokugawa shoguns far better than a classmate who knows nothing of how the art of Japan reflects that country's core values. But one point is basic. Correlation, integration, and similar approaches to learning are first of all a matter of knowledge and competence within each of the arts disciplines, which must be maintained in their full integrity.

• Technology is a force not only in the economy but in the arts as well. The use of **technology in arts instruction is meaningful only to the degree that it contributes to competence**, and that contribution comes through instruction and study. New technologies make it possible to try out a host of possibilities and solutions, and obtain information. Success should be measured by how well students achieve artistic and intellectual objectives, not alone by how adept they are in using a given arts technology. The use of technology should increase their ability to synthesize, integrate, and construct new meanings from a wealth of new resources and information so that they understand the relationships among technical means, artistic technique, and artistic goals.

• The development of the **problem-recognition/problem-solving and higher-order thinking skills** necessary for success in life and work should be taken seriously in arts education.

• A comprehensive arts education **program should provide a foundation for educational assessment on a student-by-student basis**. One of the substantial advantages offered by a comprehensive arts education program is that it combats the uninformed idea that the arts are an "academically soft" area of study. People unfamiliar with the arts often mistakenly believe that excellence and quality are merely matters of opinion ("I know what I like"), and that one opinion is as good as another.

The arts are cognitive, they have "academic" standing. They say there is such a thing as achievement, that knowledge and skills matter, and that mere willing participation is not the same thing as education. They affirm that discipline and rigor are the road to achievement. And they state emphatically that all these things can in some way be measured--if not always on a numerical scale, then by informed critical judgment. Although certain aspects of learning in the arts can be measured adequately by traditional paper-and-pencil techniques or demonstrations, many skills and abilities can be properly assessed only by using subtle, complex, and nuanced methods and criteria that require a sophisticated understanding. Assessment measures should incorporate these subtleties, while at the same time making use of a broad range of performance tasks.

What Students Should Know and Be Able to Do

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence demands capabilities with these elements and understanding of their interdependence; implied also is the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the experience of the arts matures through learning and the pride of accomplishment.

Students should know and be able to do the following by the time they have completed secondary school:

• **They should be able to communicate at a basic level in the four arts disciplines** -- dance, music, theatre arts, and visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.

• **They should be able to communicate proficiently in at least one art form** including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

• **They should be able to develop and present basic analyses of works of art** from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability

to understand and evaluate work in the various arts disciplines.

• **They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,** and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

• **They should be abie to relate various types of arts knowledge and skills within and across the arts disciplines.** This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

From developing these capabilities, students arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity. The following diagram suggests a course of study for arts education.

SUGGESTED COURSE OF STUDY

K-2	3-5	6-8	9-12
Children's Dance	Children's Dance	Dance Education	Dance I Dance II
General Music	General Music	General Music	General Music (1 elective course) Instrumental Music Winds Percussion Strings Vocal Music
Creative Drama	Creative Drama	Creative Drama	Theatre Arts I Theatre Arts II Technical Theatre I
Visual Arts (Drawing, Painting, Printmaking, Sculpture, Fine Crafts)	Visual Arts (Drawing, Painting, Printmaking, Sculpture, Fine Crafts)	Visual Arts (Drawing, Painting, Printmaking, Sculpture, Fine Crafts)	Visual Arts I Visual Arts II Visual Arts III

Relationship Between the Teacher Handbook and National Standards

Every effort has been made to correlate the National Standards for Arts Education with the Teacher Handbook - Arts Education K-12. In most cases the curriculum goals have direct correlation with the national standards. The handbook is correlated with the content and processes specific to each of the arts and the National Assessment of Educational Progress for arts education. The matrix at the end of this section visually shows the relationship of the four arts areas, the assessment areas of creating, performing, and responding, the content aspects of knowledge and skills, and the format used for the Teacher Handbook - Arts Education K-12.

Content, which may be found under the Focus section of the handbook, is comprised of two major components of learning expected of students who participate in the study of the arts. First is **knowledge** and understanding about the arts to include the personal, historical, cultural and social contexts for works. Second is the area of perceptual, technical, expressive, and intellectual/reflective **skills**. Both these components are found in each arts discipline.

The **processes** found under the Implications for Learning and Teaching section of the handbook are comprised of three aspects: **creating, performing, and responding**. The first, *creating*, refers to generating original art. This may include, but should not be limited to, the expression of a student's unique and personal ideas, feelings, and responses. The second, *performing* and/or interpreting means performing an existing work, a process that calls upon the interpretive or re-creative skills of the student. The third, *responding*, varies from that of an audience member to the interactive response between a student and a particular medium. The response is usually a combination of affective, cognitive, and physical behavior. Responding involves a level of perceptual or observational skill; a description, analysis or interpretation on the part of the respondent; and sometimes a judgment or evaluation based on some criteria which may be self-constructed or commonly held by a group or culture. Responding calls on higher order thinking and is central to the creative process. Responses may be oral and written or conveyed non-verbally or in the art forms themselves.

As shown in the diagram, "performing" an existing work does not apply to the visual arts, where reproducing an artist's work is not central. Visual arts places a high value on first-hand, creative expression. Theatre sees creating and performing as a combined act often as a collaborative process among many people. For dance and music, the processes of creation, performance, and critical evaluation of work, while all present, often merge.

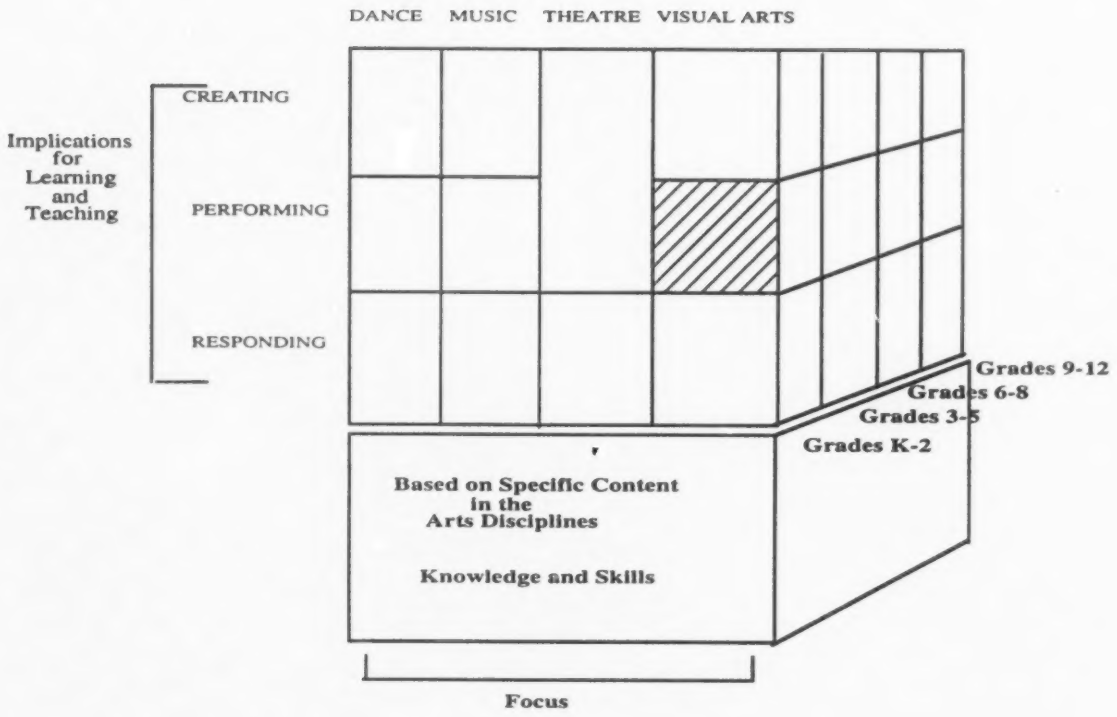
The relationship between content and processes exists at each grade level and becomes more sophisticated as students progress from kindergarten to the twelfth grade. By emphasizing this approach throughout the teacher handbook, the new handbook and frameworks will be compatible with both the standards and assessment being used nationally.

NATIONAL STANDARDS FOR ARTS EDUCATION

AND

TEACHER HANDBOOK - ARTS EDUCATION

MATRIX



DANCE K-12

PURPOSE AND OVERVIEW

Purpose

Dance in the public schools:

- provides students with a kinesthetic (bodily) way of experiencing, perceiving, understanding, learning, and communicating.
- develops higher order thinking through perceiving, creating, performing, analyzing, and evaluating.
- develops and applies reading, writing, and mathematics skills.
- is a sequential, discipline-based offering.
- challenges the intellect and creativity of each student.
- instills concentrated focus and a disciplined approach to lifelong learning.
- integrates with all framework content areas.
- develops respect for diverse ways of thinking, working, and expressing ideas.
- nurtures problem-recognition and problem-solving through considering, assessing, and adopting appropriate solutions.
- provides opportunities for social development and collaboration with others.
- fosters a diverse cultural and historical perspective.
- promotes a healthy body and an active mind for learning.
- encourages aesthetic discovery and growth.
- provides knowledge of vocational and avocational opportunities.

Basis

Movement is one of the first ways children learn and communicate. Dance is a language of movement that provides developmentally-appropriate opportunities to draw upon this natural way of learning. Dance helps students develop self discipline and focus as they explore movement concepts of space, time, and energy. These concepts are basic to the discovery of the body's movement potential. Throughout the program, students are encouraged to be imaginative and create dances of their own. The process of creating dance engages students in activities

that facilitate the understanding of sequence, problem-solving, cooperation, and critical thinking skills.

Dance develops an understanding of the diverse ideas, beliefs, cultures, attitudes and feelings of humankind throughout time as communicated through movement. The program is based primarily on the principles of modern dance and embraces a variety of styles and creative approaches. It fosters the development of imagination, aesthetic perception, and higher order thinking skills. Dance is a vehicle for helping children understand and become engaged in the creative process and its relationship to all areas of learning. Teaching methodologies emphasize kinesthetic learning and allow each student to become knowledgeable about dance through personal and active experience as a dancer, choreographer and audience member.

Grades K-2 In Grades K-2, dance draws upon children's natural enthusiasm for movement. Through the introduction of the concepts of space, time and energy, students become aware of a variety of movement possibilities. It encourages exploration of multiple solutions to problems. Students become aware that dance is a unique way of knowing and that movement is a language which communicates ideas, thoughts and feelings. Students are encouraged to share, analyze, and evaluate their work.

Grades 3-5 Children progress with more refined use of space, time, and energy in Grades 3-5. Greater emphasis is placed upon problem-solving and working cooperatively with others in the dance process. Lessons may have a thematic focus based on content from other subject areas and/or related to the child's interest and developmental level. Students continue to create, perform, analyze, and evaluate their work and begin to understand dance as an art form.

Grades 6-8 In Grades 6-8, dance experiences are based upon the creative process, kinesthetic learning, and the connection to concepts studied in all framework areas. This study emphasizes the training and care of the body as an instrument for dance and for acquisition of technical skills for involvement as a choreographer, dancer, and audience member. Aesthetic development increases as students are challenged through individual and group choreographic projects. Understanding of the social, cultural, and historical continuum and an appreciation for the world of dance is developed. Appropriate technology is introduced and vocational and avocational possibilities of dance are explored.

Grades 9-12 Dance at Grades 9-12 continues to be a sequential and discipline based program that places emphasis on aesthetic understandings and training the body as an instrument of communication and expression. Students are encouraged to freely explore the problem-recognition and problem-solving processes through the technical skills acquired from a movement-based approach to learning. They are encouraged to express ideas, thoughts, and perceptions in their own choreographic works. Emphasis is given to personal perception, observation, and interaction in order to foster the growth and development of the creative process. Students develop skills in making aesthetic judgments based upon personal experiences in order to evaluate and critique their own work.

Studies at this level continue to focus upon history, theory and philosophy of dance, dance appreciation, and an understanding of the arts as a measure of human development throughout civilization.

The K-12 dance framework is a comprehensive program encompassing a broad field of study. Course offerings should be developed to carry out the various elements of this framework.

PROGRAM FRAMEWORK

Goal 1: The student will identify and demonstrate elements and skills in dance.
(National Standard 1)

K-2 1.1 Develop kinesthetic awareness.
1.2 Understand the elements of dance: space, time and energy.
3-5 1.1 Develop kinesthetic awareness.
1.2 Understand the elements of dance: space, time and energy.
6-8 1.1 Demonstrate increasing kinesthetic awareness, concentration and focus in performing movement skills.
1.2 Understand the elements of dance: space, time and energy.
9-12 1.1 Develop skills in technique.
1.2 Understand the concept of the elements of dance: space, time and energy.

Goal 2: The student will understand the process of making a dance.
(National Standard 2)

K-2 2.1 Understand that making a dance requires planning.
3-5 2.1 Understand that making a dance requires planning.
2.2 Understand the choreographic process.
2.3 Understand that dances can have different structures. (unison, canon, ABA, etc.)
6-8 2.1 Understand the concept of improvisation.
2.2 Understand the concept of composition.
9-12 2.1 Understand the concept of improvisation.
2.2 Demonstrate the ability to create dance compositions.
2.3 Recognize that the choreographic process is a process of critical/creative thinking.

Goal 3: The student will understand dance as a way to create and communicate meaning.
(National Standard 3)

K-2 3.1 Understand that dance is one among many forms of expression.
3-5 3.1 Understand that dance is one among many forms of expression.
6-8 3.1 Develop the ability to use dance as a language.
9-12 3.1 Develop the ability to use dance as a language.

Goal 4: The student will apply and demonstrate critical and creative thinking skills in dance.
(National Standard 4)

K-2 4.1 Understand that a problem can have multiple solutions.

4.2 Recognize similarities and differences in composition.
4.3 Demonstrate appropriate audience behavior while observing a dance.

3-5 4.1 Understand that a problem can have multiple solutions.
4.2 Examine similarities and differences in composition.
4.3 Understand the role of an audience for dance.

6-8 4.1 Understand that a problem/task can have more than one solution.
4.2 Analyze similarities and differences in composition.
4.3 Understand the role of an audience for dance.
4.4 Identify and apply aesthetic criteria for evaluating dance.

9-12 4.1 Understand that a problem can have multiple solutions.
4.2 Understand the role of an audience for dance.
4.3 Develop a basis for dance criticism.

Goal 5: The student will demonstrate and understand dance in various cultures and historical periods.
(National Standard 5)

K-2 5.1 Understand the role of dance in various cultures.

3-5 5.1 Understand the role of dance in various cultures.
5.2 Identify similarities and differences in dance styles from different historical periods.

6-8 5.1 Understand the role of dance in various cultures.
5.2 Identify similarities and differences in dance styles from different historical periods.
5.3 Identify important innovators in past and contemporary cultures.

9-12 5.1 Understand that dance reflects, records, and shapes history and plays a role in various cultures as a language.
5.2 Identify important innovations in past and contemporary cultures.

Goal 6: The student will make connections between dance and healthful living.
(National Standard 6)

K-2 6.1 Develop an awareness of the capabilities and limitations of the body.
6.2 Understand that dance requires discipline and personal commitment.
6.3 Adopt healthy practices which enhance the ability to dance.
6.4 Develop a positive attitude toward self, others and the dance experience.

3-5 6.1 Develop an awareness of the capabilities and limitations of the body.
6.2 Understand that dance requires discipline and personal commitment.
6.3 Adopt healthy practices which enhance the ability to dance.
6.4 Develop a positive attitude toward self, others and the dance experience.

6-8 6.1 Develop an awareness of the capabilities and limitations of the body.
6.2 Understand that dance requires discipline and personal commitment.
6.3 Adopt healthy practices which enhance the ability to dance.
6.4 Develop a positive attitude toward self, others and the dance experience.

9-12 6.1 Develop an awareness of the capabilities and limitations of the body.
6.2 Understand that dance requires discipline and personal commitment.
6.3 Assume responsibility for personal health and care of the dance instrument
6.4 Develop a positive attitude toward self, others and the dance experience.

Goal 7: The student will make appropriate connections between dance and other disciplines.
(National Standard 7)

K-2 7.1 Understand dance as a way of exploring other content areas.
3-5 7.1 Understand dance as a way of exploring other content areas.
7.2 Understand that the creative process is applicable to many content areas.
7.3 Understand the application of technology in dance.
6-8 7.1 Understand dance as a way of exploring other content areas.
7.2 Understand the application of technology in dance.
9-12 7.1 Understand dance as a way of exploring other content areas.
7.2 Understand the application of technology in dance.

Goal 8: The student will understand dance as an art form with a range of opportunities for involvement.

Note: This goal is not intended for implementation in K-5
6-8 8.1 Develop an awareness of the various dance related professions.
9-12 8.1 Understand dance as a vocation and profession.

MUSIC K-12

PURPOSE AND OVERVIEW

Purpose

Music in the public schools:

- develops perception, observation, communication and the creative process.
- strengthens the understanding of mathematics and the ability to read and write.
- is a sequential, discipline-based program.
- nurtures and utilizes a wide range of thinking skills in creation and performance.
- integrates many elements of study and knowledge of music, other art forms, other curriculum areas and related use of technology.
- helps students to understand their own and other cultures.
- increases self-discipline and control of the emotions in thinking and action.
- expands aesthetic comprehension and the ability to critique effectively.
- provides opportunities for social development and interaction with others.

- aids in learning to adapt to and respect others' diverse ways of thinking, working and expressing themselves.
- enhances problem-recognition and problem-solving abilities and the ability to consider and adopt alternative solutions.
- encourages students to expand their understandings and horizons.
- helps students to become knowledgeable consumers of music.

Grades K-2 Creating, responding to, and performing music are the fundamental music processes in which humans engage. Students in Grades K-2 learn primarily by doing. Singing, playing instruments, moving to music and creating music enable them to acquire musical skills, knowledge and attitudes that can be developed in no other way.

Grades 3-5 In Grades 3-5, these capabilities, along with learning to read and notate music gives students the skills with which to explore music independently and with others. Listening to, analyzing, and evaluating music are also important building blocks of musical learning. Moreover, to participate fully in a culturally diverse, global society, students must understand their own historical and cultural heritage and those of others within and beyond their communities. Because music is a basic expression of human culture, every student should have access to a balanced, comprehensive, and sequential program of study in music.

Grades 6-8 Students' musical development is especially critical in Grades 6-8. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity. Extensive experiences with a variety of music are necessary if students are to make informed musical judgments. Similarly, this breadth of background enables them to begin to understand the connections and relationships between music and other disciplines. By understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in communities that are increasing in cultural diversity. The role that music will play in students' lives depends in large measure on the level of skills they achieve in creating, performing, and listening to music.

Grades 9-12 The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. In Grades 9-12, the student's increasing maturity and skill development in singing, playing instruments, and composing, provides for more creative expression, while a knowledge of notation and performance traditions enables the learning of new music independently throughout life. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in musical experiences and to understand and enrich their own environment. Since music is an integral part of human history, the ability to listen with un-

derstanding is essential if students are to gain a broad cultural and historical perspective. The adult life of every student is enriched by the attitudes, skills and habits developed and knowledge gained through the study of music.

Comprehensive nature of program

Every aspect of music study, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on specific subject matter. Additionally, the K-12 program should make appropriate connections with other areas of the curriculum to strengthen the student's overall understanding of both music and general knowledge. **The program should especially address the student's ability to read, write and understand mathematical concepts.** Throughout this age span, direct attention should be given to the development of a breadth of thinking and social skills and to the student's understanding of the ways in which these skills relate to other areas of the curriculum and to preparation for adult life.

The intent of both the National Standards and the North Carolina Course of Study in Music is that a comprehensive understanding of music as indicated in each of the goals be developed for each student throughout the curriculum.

It is anticipated that students will have appropriate experiences in both singing and playing, along with improvisation, composition, analysis, and evaluation in all areas of music study, including Band, Chorus, Orchestra, or General Music. However, **the degree of emphasis placed on each component** may vary, depending upon the specific objectives of the course curriculum. The intent of this document is to describe a thirteen-year program (K-12) which would result from effective instruction each year. Because few students are able to have such a consistent experience, it is likely that individuals may be at different points along this continuum. However, this program of study should provide the means to determine where they are and what studies they will need to pursue to achieve a quality music education.

Relationships with other areas of the curriculum

It is also intended that music study will include the understanding of relationships between music, the other arts, and disciplines outside the arts. The student will also be expected to understand music in relation to history and culture. The development of the students' ability to make informed decisions as a consumer of music is also an intrinsic part of this area.

The comprehensiveness of this program is a departure from previous approaches which primarily stressed performance. Performance is an important aspect of music study, but cannot substitute for the students' development of the creative process and of broader integrated experiences and understandings. It is vital that experience with music of varied world cultures and varied historical periods, along with the development of thinking and social skills also be included. This program of study is designed to develop a musically literate citizen.

PROGRAM FRAMEWORK

Goal 1: The student will sing, alone and with others, a varied repertoire of music.
(National Standard 1)

K-2
- 1.1 Demonstrate understandings, sensitivities and skills in singing.
- 1.2 Demonstrate appropriate vocal practices.
- 1.3 Show appreciation for the efforts of others.
- 1.4 Sing a varied repertoire of songs.

3-5
- 1.1 Demonstrate understandings, sensitivities and skills in singing.
- 1.2 Demonstrate appropriate vocal practices.
- 1.3 Show appreciation for the efforts of others.
- 1.4 Sing a varied repertoire of choral music.

6-8
- 1.1 Demonstrate understandings, sensitivities and skills in singing.
- 1.2 Demonstrate appropriate vocal practices.
- 1.3 Show appreciation for the efforts of others.
- 1.4 Sing a varied repertoire of choral music.

9-12
- 1.1 Demonstrate understandings, sensitivities and skills in singing.
- 1.2 Demonstrate appropriate vocal practices.
- 1.3 Show appreciation for the efforts of others.
- 1.4 Sing a varied repertoire of choral music.

Goal 2: The student will perform on instruments, alone and with others, a varied repertoire of music.
(National Standard 2)

K-2
- 2.1 Demonstrate understandings, sensitivities and skills in playing instruments.
- 2.2 Demonstrate understandings, sensitivities and skills through appropriate instrumental practices.
- 2.3 Show appreciation for the efforts of others.
- 2.4 Play a varied repertoire.

3-5
- 2.1 Demonstrate understandings, sensitivities and skills in playing instruments.
- 2.2 Demonstrate understandings, sensitivities and skills through appropriate instrumental practices.
- 2.3 Show appreciation for the efforts of others.
- 2.4 Play a varied repertoire.

6-8
- 2.1 Demonstrate understandings, sensitivities and skills in playing instruments.
- 2.2 Demonstrate understandings, sensitivities and skills through appropriate instrumental practices.
- 2.3 Show appreciation for the efforts of others.
- 2.4 Play a varied repertoire.

9-12
- 2.1 Demonstrate understandings, sensitivities and skills in playing instruments.
- 2.2 Demonstrate understandings, sensitivities and skills through appropriate instrumental practices.
- 2.3 Show appreciation for the efforts of others.
- 2.4 Play a varied repertoire.

Goal 3: The student will improvise melodies, variations, and accompaniments. (National Standard 3)

K-3
- 3.1 Demonstrate the ability to improvise a variety of musical structures.

3-5
- 3.1 Demonstrate the ability to improvise a variety of musical structures.

6-8 3.1 Demonstrate the ability to improvise a variety of musical structures.
9-12 3.1 Demonstrate the ability to improvise a variety of musical structures.

Goal 4. The student will compose and arrange music within specific guidelines.
(National Standard 4)

K-3 4.1 Demonstrate the ability to compose music.
4.2 Demonstrate the ability to arrange music.
3-5 4.1 Demonstrate the ability to compose music.
4.2 Demonstrate the ability to arrange music.
6-8 4.1 Demonstrate the ability to compose music.
4.2 Demonstrate the ability to arrange music.
9-12 4.1 Demonstrate the ability to compose music.
4.2 Demonstrate the ability to arrange music.

Goal 5: The student will read and notate music.
(National Standard 5)

K-2 5.1 Demonstrate related understandings, sensitivities and skills in reading and notating music.
3-5 5.1 Demonstrate related understandings, sensitivities and skills in reading and notating music.
6-8 5.1 Demonstrate related understandings, sensitivities and skills in reading and notating music.
9-12 5.1 Demonstrate related understandings, sensitivities and skills in reading and notating music.

Goal 6: The student will listen to, analyze, and describe music.
(National Standard 6)

K-2 6.1 Identify simple musical forms.
6.2 Develop simple auditory skills.
6.3 Use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
6.4 Identify and describe sounds from a wide variety of sources.
3-5 6.1 Identify simple musical forms.
6.2 Develop simple auditory skills.
6.3 Use appropriate terminology in explaining music, music notation, music instruments and voices, and music performances.
6.4 Identify and describe sounds from a wide variety of sources.
6-8 6.1 Identify simple musical forms.
6.2 Describe specific music events in a given aural example, using appropriate terminology.
6.3 Analyze the uses of elements of music in aural examples representing diverse genres and cultures.
6.4 Demonstrate knowledge of the basic principles of music construction in the analysis of music.
6.5 Identify and describe sounds from a wide variety of sources.
9-12 6.1 Identify musical forms.
6.2 Describe specific music events in a given aural example, using appropriate terminology.
6.3 Analyze aural examples of a varied repertoire of music.
6.4 Demonstrate an extensive knowledge of the technical vocabulary of music.

6.5 Identify and describe sounds from a wide variety of sources.
6.6 Identify and explain a variety of compositional devices and techniques.

Goal 7: The student will evaluate music and music performances.
(National Standard 7)

K-2 7.1 Devise and apply criteria for evaluating compositions and performances.
7.2 Explain, using appropriate terminology, personal preferences for specific musical works and styles.
3-5 7.1 Devise and apply criteria for evaluating compositions and performances.
7.2 Explain, using appropriate terminology, personal preferences for specific musical works and styles.
6-8 7.1 Devise and apply criteria for evaluating compositions and performances.
7.2 Refine evaluative criteria and apply them for constructive improvement.
9-12 7.1 Refine evaluative criteria and apply them for constructive improvement.
7.2 Evaluate musical works by comparing them to similar or exemplary models.

Goal 8: The student will understand relationships between music, the other arts, and disciplines outside the arts.
(National Standard 8)

K-2 8.1 Identify similarities and differences in the meanings of common terms used in the various arts.
8.2 Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
3-5 8.1 Identify similarities and differences in the meanings of common terms used in the various arts.
8.2 Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
6-8 8.1 Compare in two or more arts how the characteristic materials of each art can be used to transform similar events, scenes, emotions, or ideas into works of art.
8.2 Identify ways in which the principles and subject matter of other disciplines taught in the school are interrelated with those of music.
9-12 8.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.
8.2 Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures.
8.3 Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music.

Goal 9: The student will understand music in relation to history and culture.
(National Standard 9)

K-2 9.1 Identify by genre or style aural examples of music from different historical periods and cultures.
9.2 Describe in simple terms how elements of music are used in music examples from various cultures of the world.
9.3 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use.
9.4 Identify and describe roles of musicians in various music settings and in various cultures.
9.5 Demonstrate audience behavior appropriate for the context and style of music performed.

3-5 9.1 Identify by genre or style aural examples of music from different historical periods and cultures.
9.2 Describe in simple terms how elements of music are used in music examples from various cultures of the world.
9.3 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use.
9.4 Identify and describe roles of musicians in various music settings and in various cultures.
9.5 Demonstrate audience behavior appropriate for the context and style of music performed.

6-8 9.1 Identify by genre or style aural examples of music from different historical periods and cultures.
9.2 Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
9.3 Classify by genre and style a variety of musical works.
9.4 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use.
9.5 Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed.
9.6 Demonstrate audience behavior appropriate for the context and style of music performed.

9-12 9.1 Identify and explain the features of a given musical work that define its genre and style and its historical or cultural context.
9.2 Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
9.3 Classify by genre and style.
9.4 Identify various uses of music in daily experiences and describe characteristics that make certain music suitable for each use.
9.5 Identify various roles that musicians perform.
9.6 Demonstrate audience behavior appropriate for the context and style of music performed.

Goal 10: The student will demonstrate the ability to make informed decisions as a consumer of music.

K-2 10.1 Develop an understanding that quality in music depends on the music itself, and/or the way in which it is performed.
10.2 Demonstrate an understanding that quality in music equipment depends on the materials of which it is made and the way in which it is constructed.
10.3 Demonstrate an understanding that knowledge is essential to evaluate quality.
10.4 Demonstrate an understanding that informed decisions should be based on appropriate knowledge.

3-5 10.1 Develop an understanding that quality in music depends on the music itself, and/or the way in which it is performed.
10.2 Demonstrate an understanding that quality in music equipment depends on the materials of which it is made and the way in which it is constructed.
10.3 Demonstrate an understanding that knowledge is essential to evaluate quality.
10.4 Demonstrate an understanding that informed decisions should be based on appropriate knowledge.

6-8 10.1 Develop an understanding that quality in music depends on the music itself, and/or the way in which it is performed.
10.2 Demonstrate an understanding that quality in music equipment depends on the materials of which it is made and the way in which it is constructed.
10.3 Demonstrate an understanding that knowledge is essential to evaluate quality.

10.4 Demonstrate an understanding that informed decisions should be based on appropriate knowledge.

9-12 10.1 Develop an understanding that quality in music depends on the music itself, and/or the way in which it is performed.

10.2 Demonstrate an understanding that quality in music equipment depends on the materials of which it is made and the way in which it is constructed.

10.3 Demonstrate an understanding that knowledge is essential to evaluate quality.

10.4 Demonstrate an understanding that informed decisions should be based on appropriate knowledge.

THEATRE ARTS

PURPOSE AND OVERVIEW

Purpose

Theatre arts in the public schools teaches the basic skills, thinking skills and personal qualities which:

- develop an understanding of the ideas, attitudes, beliefs, and feelings of diverse people in different times throughout history as communicated through literature and theatre.
- employ techniques for teaching and learning through developmental processes and activity-oriented methods.
- promote higher level critical and creative thinking skills, problem recognition and problem solving, intuition, examination and implementation of conflict resolution, and the learning of reading, writing, math and other areas of the curriculum.
- assist in focusing the emotions for controlled use, strengthening the imagination for creative self-expression, disciplining the voice and body for purposeful use, expanding intellectual horizons to include aesthetic awareness, and providing a basic understanding and critical appreciation of all the theatre arts.
- involve making connections between theatre arts and other art forms, other curriculum areas, dramatic media, and the related use of technology to include numbers and data.
- provide an intense study of what playwrights seek to convey and how this is intensified through theatrical production thus, giving students insights into countless aspects of the diverse and changing world.
- include the reading, viewing, listening, researching, writing, speaking, preparing to perform, performing, and directing of traditional and experimental theatrical forms, as well as, the accompanying aspects of technical production.
- engage students in the creative process and the practical application of theatre techniques (such as observing, considering possibility, and communicating) which students can use in studying other areas of the curriculum and for life-long learning.

- and enable students to function and communicate more proficiently, work independently as a member of a team, to value the individual contributions of others, and to learn virtually any subject matter in a more dynamic way.

Basis

Theatre, the imagined and enacted world of human beings, is one of the primary ways children at an early age learn about life - about actions and consequences, about customs and beliefs, about others and themselves. They learn through their social pretend play and from hours of viewing television and film. Children use pretend play as a means of making sense of the world; they create situations to play and assume roles; they interact with peers and arrange environments to bring their stories to life; they direct one another to bring order to their drama, and they respond to one another's dramas. In other words, children arrive at school with rudimentary skills as playwrights, actors, designers, directors, and audience members; theatre education should build on this foundation. This framework assumes that theatre arts education will start with and have a strong emphasis on improvisation, which is the basis of social pretend play.

Sequence

In an effort to create a seamless transition from the natural skills of pretend play to the study of theatre, this framework integrates the several aspects of the art form: script writing, acting, designing, directing, researching, comparing art forms, analyzing and critiquing, and understanding context. Because of the broad base of knowledge and skills involved in creating, responding to, and performing in theatre arts, experiences and learning must evolve in a sequential manner. Every area of study in theatre arts must be developed in this logical way for students to be able to understand and participate to the best of their ability at each ensuing level of comprehension and refinement. Furthermore, this framework is designed and organized so that teachers of students arriving at a grade level for which they lack prior training may incorporate developmentally appropriate learning sequences from an earlier level.

Grades K-2

In grades K-2, students begin theatre arts with a sequence of creative activities. Through experiential learning, students participate in speaking, moving, creating, doing, and evaluating activities. All of these help develop thinking and learning skills, promote self-expression, and foster the ability to interact with and be tolerant of others. Inherent in this process is the development of personal discipline, greater confidence, and the skills and ability to make decisions and think critically. Students are placed in situations where creative abilities become apparent, can be nurtured by the teacher, and used by the students. These situations naturally lead students to begin realizing their creative potential and experimenting with their abilities in a teacher-created and facilitated, non-threatening learning atmosphere. A student's reasonable attempt to follow through with the process and complete the activity is considered to be the measure of success.

Grades 3-5

Initially in grades 3-5, teachers guide students to develop group skills. Importance is placed on helping children feel capable and free to become involved in classroom drama activities and to interact in a socially productive way with peers. Participation in creative drama activities

encourages listening, risk-taking, observing, concentrating, following directions, and communicating by means of controlled verbal and physical responses. These activities are used as a teaching tool with pantomime, role playing, improvisation, movement exercises and exploration, sense awareness exercises, characterization, group theatre games, and other similar activities.

As students progress through the elementary grades, emphasis is placed on developing greater awareness of their world and more specific skills applicable to the theatrical process. Students are given more individual responsibility and are encouraged to contribute ideas, make decisions, and provide direction to others in controlled situations. Creative drama activities become more complex and demanding. The teacher may choose to use children's literature, both prose and poetry, for dramatic adaptations or as a context for creative drama activities. Curriculum integration is easily accomplished through creative drama activities and provides students with an opportunity to use both writing and computer skills in relevant, expressive and creative ways. Some basic acting and technical theatre skills relative to theatrical presentation are introduced, allowing students to share their own work or participate in the work of other playwrights.

Presentations are an option to be considered by the elementary teacher as the natural culmination of a creative process, rather than an artificially imposed requirement. Emphasis must be on student learning and positive reaction, rather than on trying to impress adults. Theatre is often referred to as a shared experience between actors and an audience, therefore, student pride and development in sharing theatre is what makes performance worthwhile. The complexity or formality of any theatrical performance should be dependent upon the comfort level, enthusiasm and willingness of both the students and the teacher. There are many other things students can do to participate in and support classroom presentations, so students who are genuinely afraid to perform in front of an audience should never be forced to do so.

Beginning with early elementary levels, students should examine the role of the audience in theatre. Teachers should be diligent in requiring students to be respectful audience members for any presentation, sharing activity or similar group situations, whether in the classroom or in a more formal setting. In order to share in and benefit from any presentational activity, students must demonstrate appropriate audience behavior. Selecting or generating presentations of a length corresponding to the students' developmental level will aid the teacher in this effort.

Grades 6-8

Throughout grades 6-8, students begin to develop theatre literacy. In theatre, the artists create an imagined world; it is the role of theatre to lead the audience into this visual, aural, and oral world. It is important that students learn to see the created world of theatre through the eyes of the playwright, actor, designer, and director. Through active creation of theatre, students learn to understand artistic choices and to critique dramatic works. Middle school students should play a larger role in the planning and evaluation of their work. They should continue to use drama as a means of confidently expressing themselves, thus developing their "personal voice." With greater emphasis on reading, writing and

performing scripts, students through improvisation and collaboration should begin to create plays based on peer issues, concerns, and interests. Likewise, they should be introduced to plays and experiences that reach beyond their communities to national, international, and historically representative themes. Growing differences in abilities and interests characterize students at this age and, for this reason, provisions should be made for individual emphasis by assigning individual special projects or placing students in various leadership roles. The emphasis should be on helping students use drama more discriminatingly and productively in daily living and, as a participant or viewer, to incorporate it into their lives. Students should come to perceive theatre as a means of pleasure, communication and learning. Theatre should become a part of the students' experience of life as a whole.

Grades 9-12 Students in grades 9-12 view and construct dramatic works as metaphorical visions of life that embrace connotative meanings, juxtaposition, ambiguity, and varied interpretations. By creating, performing, analyzing, and critiquing dramatic performances, they develop a deeper understanding and acceptance of personal issues and a broader world view that includes international issues. Since theatre in all its forms reflects and affects life, students should learn about representative dramatic texts and performances, the place of that work and those events in history, as well as, the impact of those events on the past and present. Classroom work becomes more formalized both through individual courses and across a broad range of varied course offerings. Knowledge of theatre literature and history is stressed. Knowledge and skills in technical theatre and performing are cultivated along with the resulting insight into using the knowledge and skills in everyday life situations.

The theatre arts program at the high school level recognizes that students will be approaching class work with a variety of abilities, experiences, and personal needs. Some students will have had the advantage of previous work in grades K-8 while some will sign up for a theatre class for the first time. The program is flexible enough to allow for variation; since much of learning is trial and error. Students who say "yes" to learning, to trying new ideas and approaches, and committing to the work and discipline of theatre will grow personally and develop theatrical skills in a positive and dynamic way. At this level, students' interests and abilities in theatre arts vary widely and will determine the direction pursued by each student. Courses in all phases of formal theatre and development of original work to include designs, character portrayals, and scripts are featured. Important aspects of the program are acting, directing, play writing, designing and producing in all areas of theatrical presentation, and the accompanying aspects of management and organization.

Through this framework, students K-12 are encouraged to develop an appreciation and understanding of theatre in relationship to themselves, their community and other communication media; and as an art form, as a career possibility, as entertainment, and as a means to learn about, question, and celebrate life.

PROGRAM FRAMEWORK

Goal 1: As a result of theatre arts study, the student will write based on personal experience and heritage, imagination, literature, and history.
(National Standard 1)

K-2
- 1.1 Recognize what drama is and how it happens.
- 1.2 Understand that stories have a setting.
- 1.3 Develop simple dramas.

3-5
- 1.1 Define what constitutes drama.
- 1.2 Develop writings meaningful to drama.

6-8
- 1.1 Recognize unique characteristics of the dramatic script.
- 1.2 Practice strategies for writing dramatic material.
- 1.3 Practice play writing.
- 1.4 Respond to dramatic material.

9-12
- 1.1 Understand the form and structure of scripts.
- 1.2 Understand the basic content of plays.
- 1.3 Understand the function of a playwright.

Goal 2: As a result of theatre arts study, the student will act by interacting in improvisations and assuming roles.
(National Standard 2)

K-2
- 2.1 Recognize that pretend play is dramatic.
- 2.2 Differentiate between dramatic play and creative drama.
- 2.3 Understand the difference between actor and character.
- 2.4 Develop and apply kinesthetic skills necessary for acting.

3-5
- 2.1 Develop and apply listening and concentration skills necessary for acting.
- 2.2 Develop and apply vocal and auditory skills necessary for acting.
- 2.3 Develop and apply kinesthetic skills necessary for acting.

6-8
- 2.1 Develop role-playing and characterization skills.
- 2.2 Utilize role-playing skills in the total learning process.
- 2.3 Synthesize research, observation, given circumstances, and acting skills to create characters in formal and/or informal presentations.

9-12
- 2.1 Develop an awareness of the self as a thinking, creative, performing whole.
- 2.2 Develop and understand the body and the use of movement in the dramatic process.
- 2.3 Understand and develop the vocal instrument and its use in the dramatic process.
- 2.4 Understand and participate in ensembles.
- 2.5 Explore and expand dramatic concepts thorough improvisations.
- 2.6 Explore and expand methods of characterization.
- 2.7 Understand and participate in the acting of a performance.

Goal 3: As a result of theatre arts study, the student will design and produce theatre by conceptualizing and realizing artistic interpretations for informal or formal productions.
(National Standard 3)

K-2
- 3.1 Understand that a playing space is a dramatic element.
- 3.2 Manipulate the playing space and materials to create an environment.

3-5
- 3.1 Recognize and identify simple technical elements of the theatre process.
- 3.2 Apply simple technical elements to the theatre process.

6-8
- 3.1 Understand the technical elements in the theatre process.

3.2 Plan an environment for formal or informal dramatic presentations.
3.3 Create an environment for formal or informal presentations.

9-12 3.1 Understand and demonstrate a working knowledge of how the various areas of technical theatre operate and support performances in K-12 educational theatre.
3.2 Understand and demonstrate a working knowledge of the scene design process.
3.3 Demonstrate an understanding of construction, acquisition, and operation of scenery.
3.4 Understand and demonstrate a working knowledge of design, installation, acquisition, and operation of lighting.
3.5 Understand and demonstrate a working knowledge of design, construction, acquisition, and implementation of costumes.
3.6 Understand and demonstrate a working knowledge of design, application, acquisition, and implementation of makeup.

Goal 4: As a result of theatre arts study, the student will direct through planning and presenting informal or formal productions.
(National Standard 4)

K-2 4.1 Experience artistic decision making in the creation of a drama.
4.2 Experience the process of planning and presenting a dramatic work.

3-5 4.1 Explore leadership skills during drama activities.
4.2 Expand interpersonal and collaboration skills.

6-8 4.1 Begin to understand the directing process.
4.2 Carry out, as appropriate, designated responsibilities of the director.

9-12 4.1 Understand the role of directing in the theatre process.
4.2 Understand the essential components of theatre direction.

Goal 5: As a result of theatre arts study, the student will research by finding information to support informal or formal productions.
(National Standard 5)

K-2 5.1 Choose ideas, objects or other stimuli to use as a basis for drama activities.

3-5 5.1 Develop research skills necessary for planning dramatic presentations.

6-8 5.1 Gather, evaluate, and use information as a basis for dramatic activities.

9-12 5.1 Develop an awareness of the impact history and theatre have had upon each other.
5.2 Develop a sense of how theatre has evolved.
5.3 Develop a world view of theatre's role in society.
5.4 Develop an awareness of dramatic and literary genres.

Goal 6: As a result of theatre arts study, the student will compare and integrate art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms.
(National Standard 6)

K-2 6.1 Explore other art forms.
6.2 Explore how other dramatic media and art forms relate to theatre.

3-5 6.1 Explore and understand the basic nature of dramatic media and its relationship to other art forms.

6-8 6.1 Explore and understand the basic nature of art forms.
6.2 Understand that theatre can synthesize all the arts.

9-12 6.1 Explore and understand the basic nature of art forms and how they relate to the study, process and production of theatre.
6.2 Understand theatre as a synthesis of all arts.

Goal 7: As a result of theatre arts study, the student will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
(National Standard 7)

K-2 7.1 Respond to how drama effects our thoughts and feelings.
7.2 Respond to differences between live and recorded productions.
3-5 7.1 Understand and analyze dramatic elements found in theatre, film, television, and electronic media presentations.
7.2 Identify and recognize personal responses to dramatic productions.
7.3 Identify and respond to the differences between live theatre, film, television, and electronic media.
6-8 7.1 Respond to theatre and related dramatic media.
7.2 Analyze and critique works of informal and formal theatre, film, television, and electronic media productions.
7.3 Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
9-12 7.1 Understand, analyze, and evaluate dramatic elements.

Goal 8: As a result of theatre arts study, the student will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
(National Standard 8)

k-2 8.1 Develop an awareness that drama comes from all cultures throughout time.
8.2 Understand the impact of theatre, film, television, and electronic media on people's lives.
3-5 8.1 Understand that theatre is a time-honored art form.
8.2 Relate theatre and dramatic media to life situations.
8.3 Explore roles and careers in theatre and related media.
6-8 8.1 Compare and contrast theatre and related media to real life.
8.2 Understand how theatre and related media have reflected and transformed various cultures throughout history.
9-12 8.1 Compare and contrast productions with life situations.
8.2 Understand the role of theatre and related areas as an avocation.
8.3 Understand the roles and careers of theatre and related areas.
8.4 Demonstrate responsible behavior and social discipline through theatre and related media.

VISUAL ARTS K-12

PURPOSE AND OVERVIEW

Purpose Visual arts in the public schools:

- employs developmentally appropriate processes for teaching and learning that are based on activity-oriented methods.

- encourages disciplined creativity by using higher level critical thinking skills to identify problems, explore original solutions, and complete the problem solving process. This has practical application not only in visual arts, but in all areas of the curriculum and for life-long learning.

- utilizes reading, writing and math to help explore art concepts and facilitates learning in these three areas.

- makes enriching connections between the visual arts and other curriculum areas.

- expands aesthetic and intellectual awareness through reading, writing, listening, researching, discussing, criticizing, and reflective thinking.

- teaches how to use both traditional media and contemporary methods incorporating new technology to create art that is individual and expressive.

- builds knowledge and understanding about ideas, values, and beliefs of people in different times throughout history as communicated through visual art with the express goal of developing visually literate students who have an empathetic and critical appreciation of the artistic achievements of others.

Basis

From the beginning of time, the compulsion to create a visual vocabulary has been as innate in every society as the desire to acquire a system of spoken symbols. Visual art from past civilizations is frequently one of the few remaining clues with the power to illuminate which values were held most dear. As we re-discover these fragments of mankind's puzzle and attempt to piece together our common humanity, the undeniable power of visual expression is an immutable and triumphant message. Today, every aspect of our designed environment will serve the same purpose of explaining who we are to those of the future.

If we study the growth and development of an individual child, the pattern of society to develop a multisensory means of communicating symbols and values is then clearly revealed as a reflection of the maturation process of every member of every society. A child discovers objects, those objects take on meaning, and this meaning is denoted and communicated through the various means of expression available to that child. The goal in educating every child must be to allow each to develop the most complete expression of self and potential, an expression that can only occur if all the senses are involved. In acquiring an education, the senses know no curricular boundaries. As visual arts educators, we believe the purpose of education is to aid in the development of all children, that all children must be allowed to reach their full potential, and that this can only be accomplished by encouraging the use of all the communication skills they have as their birthright. Our commitment is to provide visual literacy for every child by promoting fluency in the various modes of visual communication to include

studio production, art history, aesthetics and criticism. Students learn the characteristics of visual arts by using a wide range of subject matter, media and means to express their ideas, emotions and knowledge. They evaluate the merits of their efforts and this assessment forms the basis for further growth that extends to all disciplines in school and to life in general.

The program outlined in this document is structured to accomplish both specific art objectives and embrace integrated concepts. To meet the Visual Arts Program goals for each grade, students must be able to understand and apply concepts that become sequentially more complex.

Grades K-2 In grades K-2, importance is placed on fostering student confidence by involving them in art activities directly related to their own experience. The development of observation skills helps children make discoveries in their own environment. Exploration of their imagination is as highly valued as awareness of their immediate surroundings. Eye and hand coordination increase through the manipulation of art media and tools. Art history, aesthetics and criticism are introduced in primary terms. Discovering the art of artists in other times and places expands the child's concept of time. They learn that different types of art have been valued and are encouraged to go beyond "I like it" to explain what they enjoy about a particular work of art.

Grades 3-5 In grades 3-5, students display increased manual dexterity. They use a broader range of subject matter and media. Ideas which impact their art are incorporated from a variety of sources to include individual readings out of books, magazines and reference material. They grow more sophisticated in depicting movement, relationships and emotions in their work. Cognitively, they develop a sense of history, including an ability to distinquish between art created by different cultures. Students begin to enjoy knowing and sharing interesting facts about various artists and the times in which they lived. Class discussion about art work should be typified by a much greater verbal fluency, the incoporation of selected art vocabulary, and a focus on expressing oneself in a positive manner.

Grades 6-8 In grades 6-8, students' own art making becomes infused with a variety of images and approaches. They are very aware of popular culture and may want to incorporate elements from this culture into their art. Students learn to accept that others' preferences may differ from their own but begin to appreciate multiple artistic solutions and interpretations. Questions asked in response to artwork become more refined and probing. Study of historical and cultural context gives students insight into the role of visual arts as a record of human achievement. As they consider artworks in historical perspective, students begin to gain a clearer understanding of what they themselves value.

Grades 9-12 In grades 9-12, students develop deeper and more profound work reflecting both their emotional maturity and their creative and critical problem solving abilities. They are physically capable of producing work that demonstrates more sophisticated technical skill. Their work, at its' best, reflects a high level of synthesis leading to original and personal interpretation. Using an extensive and precise vocabulary, they should express well-reasoned thoughts about their own and other work. They should be sensitive to the artistic qualities in works of art, nature and human environments. Likewise, students should be able to relate what they have learned from the study of the historical and cultural context of art to situations in contemporary life.

Focus

The focus of the K-12 Visual Arts Program is on the multifaceted creative process which includes the development of perceptual awareness, the ability to use materials expressively, and growth in the use of creative and critical thinking skills. These components of the creative process are taught by using a variety of approaches that integrate history/appreciation, aesthetics, criticism and studio work. As a result of visual arts study, students are given a life-long process for problem solving that has direct relevance to all other disciplines. Through participation in visual arts, students have the opportunity to recognize and celebrate the creativity inherent in all of us.

PROGRAM FRAMEWORK

Goal 1: As a result of visual arts study, the student will develop critical and creative thinking skills and perceptual awareness necessary for understanding and producing art.

K-2
- 1.1 Plan and organize for creating art.
- 1.2 Develop strategies for imagining and implementing images.
- 1.3 Recognize in a world of imagination there is no right or wrong, but some solutions are better than others.
- 1.4 Recognize that images from reality and from fantasy may be used to create original art.
- 1.5 Show development of ideas across time.
- 1.6 Use all senses to gain information.

3-5
- 1.1 Plan and organize for creating art.
- 1.2 Develop strategies for imagining and implementing images.
- 1.3 Recognize in a world of imagination there is no right or wrong, but some solutions are better than others.
- 1.4 Recognize that images from reality and from fantasy may be used to create original art.
- 1.5 Show development of ideas across time.
- 1.6 Use all senses to gain information.

6-8
- 1.1 Plan and organize for creating art.
- 1.2 Develop strategies for imagining and implementing images.
- 1.3 Recognize in a world of imagination there is no right or wrong, but some solutions are better than others.
- 1.4 Recognize that images from reality and from fantasy may be used to create original art.
- 1.5 Show development of ideas across time.
- 1.6 Develop perceptual awareness through the use of all senses.

9-12
- 1.1 Plan and organize for creating art.
- 1.2 Develop strategies for imagining and implementing images.
- 1.3 Recognize in a world of imagination there is no right or wrong, but some solutions are better than others.
- 1.4 Recognize that images from reality and from fantasy may be used to create original art.
- 1.5 Show development of ideas across time.
- 1.6 Develop perceptual awareness through the use of all senses.

Goal 2: As a result of visual arts study, the student will develop skills necessary for understanding and applying media, techniques, and processes.

(National Standard 1)

K-12
- 2.1 Explore unique properties and potential of materials.
- 2.2 Learn techniques and processes for working with each material.
- 2.3 Use different media and techniques expressively.
- 2.4 Use art materials and tools in a safe and responsible manner.

3-5
- 2.1 Explore unique properties and potential of materials.
- 2.2 Learn techniques and processes for working with each material.
- 2.3 Use different media and techniques expressively.
- 2.4 Use art materials and tools in a safe and responsible manner.

6-8
- 2.1 Explore unique properties and potential of materials.
- 2.2 Learn techniques and processes for working with each material.
- 2.3 Use different media and techniques expressively.
- 2.4 Use art materials and tools in a safe and responsible manner.

9-12
- 2.1 Explore unique properties and potential of materials.
- 2.2 Learn techniques and processes for working with each material.
- 2.3 Use different media and techniques expressively.
- 2.4 Use art materials and tools in a safe and responsible manner.

Goal 3: As a result of visual arts study, the student will organize the components of a work into a cohesive whole through knowledge of organizational principles of design and art elements.

(National Standard 2)

K-2
- 3.1 Recognize and apply the elements of art in an aesthetic composition.
- 3.2 Recognize and apply the design principles used in composition.
- 3.3 Recognize that diverse solutions are preferable to predetermined visual solutions.
- 3.4 Recognize the value of intuitive perceptions in the problem-solving process.
- 3.5 Recognize the value of experimentation in the problem-solving process.

3-5
- 3.1 Recognize and apply the elements of art in an aesthetic composition.
- 3.2 Recognize and apply the design principles used in composition.
- 3.3 Recognize that diverse solutions are preferable to predetermined visual solutions.
- 3.4 Recognize the value of intuitive perceptions in the problem-solving process.
- 3.5 Recognize the value of experimentation in the problem-solving process.

6-8
- 3.1 Recognize and apply the elements of art in an aesthetic composition.
- 3.2 Recognize and apply the design principles used in composition.
- 3.3 Recognize that diverse solutions are preferable to predetermined visual solutions.
- 3.4 Recognize the value of intuitive perceptions in the problem-solving process.
- 3.5 Recognize the value of experimentation in the problem-solving process.

9-12
- 3.1 Recognize and apply the elements of art in an aesthetic composition.
- 3.2 Recognize and apply the design principles used in composition.
- 3.3 Recognize that diverse solutions are preferable to predetermined visual solutions.
- 3.4 Recognize the value of intuitive perceptions in the problem-solving process.
- 3.5 Recognize the value of experimentation in the problem-solving process.

Goal 4: As a result of visual arts study, the student will choose and evaluate a range of subject matter and ideas to communicate intended meaning in artworks.
(National Standard 3)

K-2
- 4.1 Demonstrate the use of life surroundings and personal experiences to express ideas and feelings visually.
- 4.2 Interpret the environment through art.
- 4.3 Invent original and personal imagery to convey meaning and not rely on copying, tracing, patterns or duplicated materials.
- 4.4 Explore how artists develop personal imagery and style.

3-5
- 4.1 Demonstrate the use of life surroundings and personal experiences to express ideas and feelings visually.
- 4.2 Interpret the environment through art.
- 4.3 Invent original and personal imagery to convey meaning and not rely on copying, tracing, patterns or duplicated materials.
- 4.4 Explore how artists develop personal imagery and style.

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- 4.1 Demonstrate the use of life surroundings and personal experiences to express ideas and feelings visually.
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- 4.4 Explore how artists develop personal imagery and style.

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- 4.1 Demonstrate the use of life surroundings and personal experiences to express ideas and feelings visually.
- 4.2 Interpret the environment through art.
- 4.3 Invent original and personal imagery to convey meaning and not rely on copying, tracing, patterns or duplicated materials.
- 4.4 Explore how artists develop personal imagery and style.

Goal 5: As a result of visual arts study, the student will understand the visual arts in relation to history and cultures.
(National Standard 4)

K-2
- 5.1 Know that the visual arts have a history, purpose and function in all cultures.
- 5.2 Identify specific works of art as belonging to particular cultures, times and places.
- 5.3 Introduce works of art from different times and cultures.
- 5.4 Recognize selected works of art and artists.
- 5.5 Recognize the existence of universal themes in art throughout history.
- 5.6 Recognize that cultures have different ideas about what is pleasing and acceptable (aesthetics).

3-5
- 5.1 Know that the visual arts have a history, purpose and function in all cultures.
- 5.2 Identify specific works of art as belonging to particular cultures, times and places.
- 5.3 Compare works of art from different times and cultures.
- 5.4 Recognize selected works of art and artists.
- 5.5 Recognize there are many themes in art common throughout history.
- 5.6 Recognize that cultures have different ideas about what is pleasing and acceptable (aesthetics).

6-8
- 5.1 Know that the visual arts have a history, purpose and function in all cultures.
- 5.2 Identify specific works of art as belonging to a particular culture, time and place.

5.3 Compare relationships of works of art to one another in terms of history, aesthetics, and cultural/ethnic groups.
5.4 Recognize the existence of art movements, periods, and styles.
5.5 Recognize the existence of universal theme in art throughout history.
5.6 Recognize that cultures have different aesthetics and each individual is a product of his or her culture.

9-12
5.1 Know that the visual arts have a history, purpose and function in all cultures.
5.2 Identify specific works of art as belonging to particular cultures, times and places.
5.3 Compare relationships of works of art to one another in terms of history, aesthetics, and cultural/ethnic groups.
5.4 Recognize the existence of art movements, periods, and styles.
5.5 Recognize the existence of universal theme in art throughout history.
5.6 Recognize that cultures have different aesthetics and each individual is a product of his or her culture.

Goal 6: As a result of visual arts study, the student will reflect upon and assess the characteristics and merits of their work and the work of others. (National Standard 5)

K-2
6.1 Understand there are various purposes for creating works of visual art.
6.2 Describe how people's experiences influence the development of specific artworks.
6.3 Accept other's work and ideas as unique expression of themselves.
6.4 Recognize that we should learn from our mistakes as part of the creative process.
6.5 Critique artwork through the use of: proper vocabulary, art elements and design principles, meaning, feeling, mood and ideas.
6.6 Understand there are varied responses to specific artworks.

3-5
6.1 Understand there are various purposes for creating works of visual art.
6.2 Describe how people's experiences influence the development of specific artworks.
6.3 Accept other's work and ideas as unique expression of themselves.
6.4 Recognize that we should learn from our mistakes as part of the creative process.
6.5 Critique artwork through the use of: proper vocabulary, art elements and design principles, meaning, feeling, mood and ideas.
6.6 Understand there are varied responses to specific artworks.

6-8
6.1 Understand there are various purposes for creating works of visual art.
6.2 Describe how people's experiences influence the development of specific artworks.
6.3 Accept other's work and ideas as unique expression of themselves.
6.4 Recognize that unsuccessful efforts can be a constructive part of growth in the creative process.
6.5 Critique artwork through the use of: proper vocabulary, art elements and design principles, meaning, feeling, mood and ideas, oral and written expression.
6.6 Understand there are varied responses to specific artworks.

9-12
6.1 Understand there are various purposes for creating works of visual art.
6.2 Describe how people's experiences influence the development of specific artworks.
6.3 Accept other's work and ideas as unique expression of themselves.
6.4 Recognize the constructive role of failure as a part of the creative process.

6.5 Critique artwork through the use of: proper vocabulary, art elements and design principles, meaning, feeling, mood and ideas, oral and written expression.
6.6 Understand there are varied responses to specific artworks.

Goal 7: As a result of visual arts study, the student will perceive connections between visual arts and other disciplines.
(National Standard 6)

K-2
7.1 Identify connections between the visual arts and other disciplines.
7.2 Explore connections within the arts disciplines.
7.3 Discuss how the artwork people produce, reflects the times in which they live.
7.4 Recognize how current technology affects visual arts and other disciplines.

3-5
7.1 Identify connections, similarities and differences between the visual arts and other disciplines.
7.2 Explore connections within the arts disciplines.
7.3 Discuss how the artwork people produce, reflects the times in which they live.
7.4 Recognize how current technology affects visual arts and other disciplines.

6-8
7.1 Identify connections, similarities and differences between the visual arts and other disciplines.
7.2 Describe ways the art elements and design principles interrelate within all arts disciplines.
7.3 Compare characteristics of visual arts within a particular historical period or style with ideas, issues or themes in other disciplines.
7.4 Recognize how current technology affects visual arts and other disciplines.

9-12
7.1 Identify connections, similarities and differences between the visual arts and other disciplines.
7.2 Describe ways the art elements and design principles interrelate within all arts disciplines.
7.3 Compare characteristics of visual arts within a particular historical period or style with ideas, issues or themes in other disciplines.
7.4 Recognize how current technology affects visual arts and other disciplines.

Goal 8: As a result of visual arts study, the student will develop an awareness of art as an avocation and profession.

K-2
8.1 Develop an awareness of art as an avocation.
8.2 Develop an awareness of art as a profession.
8.3 Discover that art provides an opportunity for lifelong learning, both vocationally and avocationally.

3-5
8.1 Develop an awareness of art as an avocation.
8.2 Develop an awareness of art as a profession.
8.3 Discover that art provides an opportunity for lifelong learning, both vocationally and avocationally.

6-8
8.1 Develop an awareness of art as an avocation.
8.2 Develop an awareness of art as a profession.
8.3 Discover that art provides an opportunity for lifelong learning, both vocationally and avocationally.

9-12
8.1 Develop an awareness of art as an avocation.
8.2 Develop an awareness of art as a profession.
8.3 Discover that art provides an opportunity for lifelong learning, both vocationally and avocationally.

ACKNOWLEDGMENT

We wish to express our appreciation of and indebtedness to the National Standards for Arts Education. The introductions in this document are based to a considerable extent on the introduction and openings to each of the subject area sections in the national standards document.